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LOCAL BAND SCENE

Continued from Page 57

"It seems like there's a conscious attempt to lock people into extremely limited points of view so they'll constitute sort of a cattle market for whatever they put out," observes Greg Burk, of the band Dred Scott.

"They tried a little bit in the past year, but the experiment seems to have failed. They didn't try that hard. They didn't realize that people were simply not in touch with the phenomenon. All people knew was that Johnny Rotten spit on Sid Vicious, and that was new wave music. That was their big failing—not exposing it properly."

Even bands that are anything but rotten and vicious have trouble. D.D. Faye, manager of the Zippers, one of L.A.'s most accessible and exciting bands, complains, "There's only five people from major labels who have seen or heard the Zippers. It's gotten tighter lately.

"There was one guy who was interested in them on the merits of the tape done by (producer) Sandy Pearlman, and he never did go see them. He sent other people three times, and finally he sent the tape back. The Zippers aren't new wave at all, but the industry has taken a bad turn against anything associated with it."

But the labels seem to feel that they're doing their job.

"We keep a fairly substantial eye on the local scene," says Bruce Ravid of Capitol Records. "Most of the bands in L.A. who have been making any noise have been seen by at least one of us. We don't have the manpower to see everything, so it's on a somewhat hit-and-miss basis." Peter Philbin, Columbia A&R: "We regularly check out the Whisky, Starwood, Roxy, Ice House, Golden Bear, Troubadour. I try to follow up every phone call that comes in by checking out the band."

"But why," wonder X's singer Exene, "do they always pick the wrong bands?"

And the Alleycats' Stodola sums up the grass-roots groups' attitude toward their elusive benefactors: "It's frustrating to play and have tons of people show up and get as good a reaction as you can get, and know that it's all for nought." □

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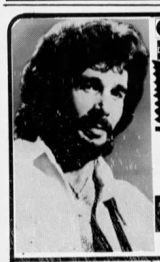
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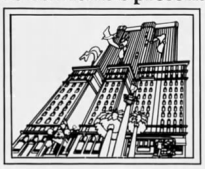
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